

CEPF FINAL PROJECT COMPLETION REPORT

I. BASIC DATA

Organization Legal Name: Centre for Intercultural Learning and Talent Development

Project Title (as stated in the grant agreement): Echoes of the Rain Forest Project Second Phase

Implementation Partners for this Project: AGORO is solely responsible but implementation has been actively supported by Ghana Wildlife society and Environmental Protection Agency among others.

Project Dates (as stated in the grant agreement): November 1, 2004 – December 31, 2005

Date of Report (month/year): February, 2006

II. OPENING REMARKS

Provide any opening remarks that may assist in the review of this report.

Many approaches have been used to sensitize communities about our fast declining rainforest and its resources. In the “Echoes of the rainforest” Project, AGORO has endeavored to use a model that takes the message of rainforest conservation to the doorsteps of hundreds in rural and urban communities through the medium of music, dance and drama. In its approach, AGORO involved rural dwellers, people who are immediate neighbors of the rainforest as well as children as a vital agent to make its message acceptable and credible to audiences. The approach stimulated an environment in which all were free to talk and contribute to the subject as well as make commitments to becoming partners in conserving what we have left of the rainforest. Funding provided by CEPF was adequate and on the whole timely. Most of our objectives were met but timelines were not strictly adhered to. We brought our activities to a successful completion two weeks behind schedule.

III. ACHIEVEMENT OF PROJECT PURPOSE

Project Purpose: Empowerment of local pressure groups to understand and demonstrate concern for issues relating to rainforest degradation

Planned vs. Actual Performance

Indicator	Actual at Completion
Purpose-level:	
Attendance at live performances and attendance at the launch of film. Also the number of wildlife clubs actually created or strengthened.	Attendance at all live performances, and the launch of the film was very good and in some cases overwhelming. The first two programs in the secondary schools saw some hiccups. Students made it seem as if they were compelled by school authorities to be there. Again, not much time was allowed for questions once the performance was over. This made us take a decision to rather take the performances into the local communities. Here, the attendance was voluntary, many more people participated, with chiefs and opinion leaders as well as a cross section of all age levels present for the performances. The screening of the films was perhaps even more successful as audiences were intrigued to find rural dwellers as "film stars". Indeed the purpose of strengthening wildlife clubs almost became illusive as we had moved performances from the school setting into the local communities. However towards the end of the program, an activity was organized to bring 15 school clubs together to watch the film and participate in discussions. No doubt this activity has contributed to arousing and sustaining the interest of these clubs.

Describe the success of the project in terms of achieving its intended impact objective and performance indicators.

Were there any unexpected impacts (positive or negative)?

IV. PROJECT OUTPUTS

Project Outputs: Enter the project outputs from the Logical Framework for the project

Planned vs. Actual Performance

Indicator	Actual at Completion
Output 1: Tour of 20 school communities with live musical dance drama performances related to eco-system preservation.	Tour of two school communities, 21 local communities and one big forum for 15 wildlife clubs with live musical dance drama and film shows.
1.1. All stake holders are contacted, are supportive of the project and fully understand their role in it by December 2004	Performing group at Mosomagor, Forestry Department, Ghana Wildlife Society, Environmental Protection Agency, Ghana Heritage Conservation Trust and other stake holders invited to a meeting and the concept was fully explained and all seem to have full understanding by January 2005.
1.2. Preparation for musical dance drama performances completed by January	Preparation for musical dance drama indeed completed by end of January 2005.

2005	
1.3. At least 20 performances given in 20 school communities in the Central Region by the end of the project.	24 performances are given in central region to two school communities, 21 local communities and one forum for 15 wildlife clubs by the end of the project.
Output 2. Produce a thirty minute music, dance/drama video on eco system preservation to educate while entertaining populations in Ghana and beyond.	A 53 minute music/dance drama video on eco system conservation to educate while entertaining populations in Ghana and beyond was in place by August 2005.
2.1. All stake holders are contacted, are supportive of the project and fully understand their role in it by December 2004	Stake holders were indeed contacted and were fully supportive of the project. However when film was evaluated in May , stake holders suggested that the film should be re-shot and edited. Inputs were given by stake holders to enrich the project.
2.2. Preparations for film shooting have been completed by February 15, 2005	This activity had been progressive and eventually all preparations were set by June 2005. Performing group had been taken through rehearsals, costumes had been made. Australian guest artists arrived in June and were taken through rehearsals.
2.3. Film is shot at locations and edited by April 15, 2005	Film was shot twice. First time round it was ready by April but was shot again in June/July and finally edited and launched in August.
2.4. Film is launched and at least 20 copies are made available to various stake holders by July 16, 2005.	Film was launched in August 2005 at a colorful ceremony at AGORO Fie. All District assemblies in the Central region were represented as well as a number of organizations concerned with Environmental protection. 48 DVDs were distributed that day. A further 20 was distributed later. The film project got merged with Output 1, as communities found it more exciting to watch the film with "local stars" than the live performances. This approach made it possible for us to do 23 communities instead of the originally intended 20 which we had in the middle of implementation scaled down to 16.
Output 3. Strengthen or form Wildlife clubs or eco-cultural groups in twenty school communities.	
3.1. Meetings and planning sessions with GWS to ensure both parties fully understand their role in the project and appropriate strategies have been worked out by December 2004	Meetings and planning sessions took place with GWS in December and January. GWS provided vital information needed to form the substance of the drama production. They indicated their support for the project and their willingness to accompany the tours.
3.2. Ghana Wildlife club participates on the performance tours from January to November 2005	GWS did not actively participate in the tours in the first five months or so of implementation. They always gave excuses of our programs coinciding with others they already had planned for. This issue was addressed in may and AGORO adopted

	a more pro-active measure. Most meetings were scheduled and organised in the offices of GWS and more defined roles was given to the coordinator to play on the tours. From June to the end of the project they were very active on all the tours. GWS in partnership with AGORO organized a meeting of 15 school clubs in November where the film was screened to participants and discussions followed.
3.3. Wildlife clubs are active in 20 communities visited as a result of performance tour by December 2005	The program organized in November for school clubs clearly indicated that at least 15 school clubs had been motivated to use creative means to communicate environmental messages to their peers. The school clubs resolved to make his meeting an annual affair and they have all been encouraged to work on short pieces of drama on conservation.

Describe the success of the project in terms of delivering the intended outputs.

The project has been successful in terms of delivering the various outputs. Adjustments had to be made to make the impact of the project greater. For instance, the plan to tour 20 school communities had to be modified to touring local communities rather. The performances were all supposed to have been live performances with the production of the film being just an output in itself. However it became more prudent to add touring the film to the live performances as an output too. In this way, we were able to tour more communities than intended. Regarding the output of activating wildlife clubs, we achieved this through bringing school clubs together for a live show and film show after which there was an interactive time with the participants. It is assumed that the activity has re-kindled the zeal of the clubs to be more pro-active in educating their peers about the need to conserve the rainforest and its resources.

Were any outputs unrealized? If so, how has this affected the overall impact of the project?

All outputs were realized more or less. In terms of the number of Wildlife Clubs made active, this can be assessed over a longer time frame but at least 15 school clubs out of 20 intended have demonstrated attitudes that confirm that the project had a significant impact on them.

V. SAFEGUARD POLICY ASSESSMENTS

Provide a summary of the implementation of any required action toward the environmental and social safeguard policies within the project.

Being an awareness creation project, we assume that the short and long term effect will be found in the attitude of people we made contact with during project implementation. Concretely this should be expressed through teachers and opinion leaders re-enforcing the message on conservation and result in less destruction of plant and animal resources in the rainforest.

VI. LESSONS LEARNED FROM THE PROJECT

Describe any lessons learned during the various phases of the project. Consider lessons both for future projects, as well as for CEPF's future performance.

Many many lessons have been learnt. No matter how careful one is during the planning stage, one needs to be very open to the reality on the ground in order to adapt changes to suit the reality on the ground. Although this project had a span of just a little over a year, it underwent a number of changes in its implementation details in order to meet its objectives. We realize how important it was to keep focused on the overall goals and objectives rather than narrowly focusing on the rigid plan. About enlisting the support of other stakeholders and partners, it was very important that we did not take them for granted and think they were on board merely because our objectives were very laudable. We had to make a conscious effort later during project implementation to let them feel a part of the ownership and success of the project. This included giving them defined roles that they knew how to do best. Again working with younger people in other partner organizations proved very helpful. These are people eager to build experience and give expression to their knowledge. Working with government establishments can be useful but sometimes frustrating. When you are working on projects which can propel you to deep in the night and you have partners just interested in their overtime allowances and constantly nagging about time, you feel really caught up in a trap. It is best when the implementing agency can have a lot of control over most of the important resources so as not to depend on others so much for what they have, particularly equipment. Ghanaians simply love films. They love to see themselves and their peers acting on the screen. More of this approach in educational exercises will break lots of boundaries.

Project Design Process: (aspects of the project design that contributed to its success/failure)

Before we started implementing the project, we thought our design was as best as it possibly could be. However we realized quite early the need to deviate from the original plan. We realized the need to move out into the local communities rather than continue with the schools. We realized the need to tour the newly made film in the latter part of project implementation rather than to continue touring the group as envisaged in the plan. We realized the need to produce 68 DVD copies rather than the twenty envisaged. However it was very important to have a well thought out project design to start with because it served as a blue print for keeping as on track. When we deviated, we knew it was because it was absolutely necessary.

Project Execution: (aspects of the project execution that contributed to its success/failure)

The Project execution was characterized by using the design as our road map and exercising flexibility where necessary. Being flexible enabled us to be responsive to actual situations on the ground. For instance in acquiring our own LCD Projector and other accessories, we had deviated from the implementation plan we started when we engaged the Information services Department but it proved a very good decision. Having said that, let us admit in the first place that it was a bad decision to have brought them in to facilitate the touring of the films. It was unnecessarily expensive and not fulfilling. It was also very good to have our politicians and ministers take advantage of our on going project and use it at various platforms to project their own objectives/agenda.

VII. ADDITIONAL FUNDING

Provide details of any additional donors who supported this project and any funding secured for the project as a result of the CEPF grant or success of the project.

Donor	Type of Funding*	Amount	Notes

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***Additional funding should be reported using the following categories:**

- A** *Project co-financing (Other donors contribute to the direct costs of this CEPF project)*
- B** *Complementary funding (Other donors contribute to partner organizations that are working on a project linked with this CEPF funded project)*
- C** *Grantee and Partner leveraging (Other donors contribute to your organization or a partner organization as a direct result of successes with this CEPF funded project.)*
- D** *Regional/Portfolio leveraging (Other donors make large investments in a region because of CEPF investment or successes related to this project.)*

We did not receive any direct funding but District assemblies used their resources to publicize our activities to the communities we were visiting. Sometimes we were even accommodated and fed by the Assemblies. The young facilitators who went with us on the tours from EPA and GWS were sponsored by their organisations to do so (ie. We did not have to give them any special allowances besides feeding and transporting them.)

Provide details of whether this project will continue in the future and if so, how any additional funding already secured or fundraising plans will help ensure its sustainability.

AGORO is in the process of sourcing for funds to tour the film in at least 50 more communities. As we had Australians from Deakin University in Melbourne taking part in the film, they are strategizing on how they can raise funds from distributing the film in Australia so we can do further productions on related subjects and possibly the tours. An appointment has also been fixed with the Australian High Commissioner for February 24th to explore ways in which the Embassy may support aspects of this project. Contacts have been made with other sources as well and it is hoped that by June 2006, AGORO can come out with a concrete plan concerning the future of this project.

VIII. ADDITIONAL COMMENTS AND RECOMMENDATIONS

Thanks to CEPF. The experience has been worthwhile. AGORO would be willing to share its work with other agencies who are thinking of using the performing arts as a tool for educating large masses of people. AGORO is also very eager to get feedback from CEPF as to how best you think we can improve upon our delivery in future since you deal with a whole lot of organisations who have encountered all kinds of challenges.

I would like to specially recommend that CEPF writes short mails to the Regional Director of Environmental Protection Agency, The Regional Coordinator of Ghana Wildlife Society our Minister for Environment and the Country Director of Conservation International Ghana for the very significant roles they played in helping AGORO achieve its objectives...if it is possible.

VIII. INFORMATION SHARING

CEPF aims to increase sharing of experiences, lessons learned and results among our grant recipients and the wider conservation and donor communities. One way we do this is by making the text of final project completion reports available on our Web site, www.cepf.net, and by marketing these reports in our newsletter and other communications. Please indicate whether you would agree to publicly sharing your final project report with others in this way.

Yes _____**

No _____

If yes, please also complete the following:

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